

CLIMBER by Anna
Uddenberg



CLIMBER (Pierced Rosebud), 2020
aqua resin, fiberglass, polyurethane foam,
styrofoam, steel, vinyl, pleather, synthetic
hair, wood, acrylic nails, crocs, faux fur,
plywood, steel bracket
160 x 280 x 170 cm
63 x 110 1/4 x 66 7/8 in
unique



Through the feedback loop of consumerist culture, Anna Uddenberg investigates how body culture, spirituality, and self-staging are intertwined with the mediation and production of subjectivity by new technologies and forms of circulation. Her practice is a space for reflecting on taste/class, appropriation, and sexuality, which integrates earlier approaches to gender theory while pushing these questions into new and intensively material territories.





body mind stretch and submission, 2012

A decade ago, Anna Uddenberg started out as a performer exploring common social formats that people play along with, to see what happens with the power dynamics in situations when one or a few expectations are displaced or decontextualized. Judith Butler coined 'Performativity' as "an act that has been rehearsed, much like a script, and that people, as actors who make a script a reality through repetition, come to perform in the mode of belief." In her current practice, this idea is translated into "sculptural scripts."

The figures are mostly presented alone, on eye level with the viewers, aiming to intrude the sense of comfort-zone while pushing them into becoming self-aware of their role as a voyeur.

"When the performance is misperformed it signifies something else - its own artificiality"

– Nicolas Korody, [DIS.art](#)

Uddenberg analyzes systems of representations - in particular, the Femme as figuration and the materialities and situations she thrives in.

Social events are sometimes called 'functions,' etymologically deriving from fungi, to perform in Latin. The furniture and the decor fabricate scenographic values that are meant to be consumed as a part of this function, whether it's a bar or a club, a place for the expression of selfhood. Caught in the moment between artifice and authenticity in these spheres, Uddenberg's sculptures bring to the fore how femininity and performativity are depicted and circulated.

"The experience of the cute depends entirely on the subject's affective response to an imbalance in power between herself and the object."¹ Effortlessness is key for any performative act to be convinced as "natural"/feel real. My work embodies a moment when the effort behind the "supposed to be effortless" becomes visible, the tipping point when 'the cute' gets a life of its own and turns deviant, exploring the obviously perverted aspects of consumer culture.

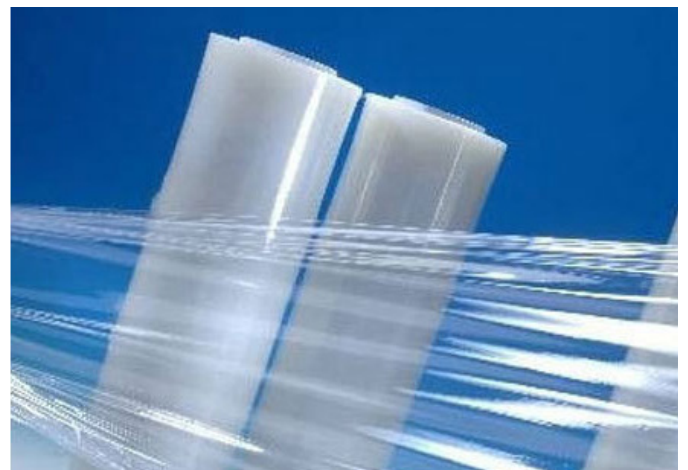
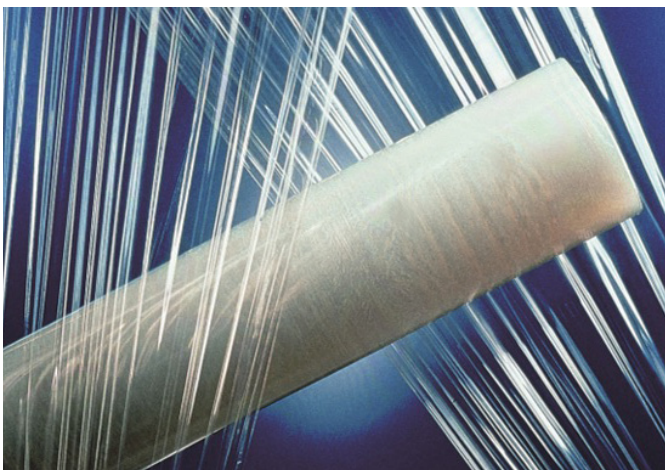
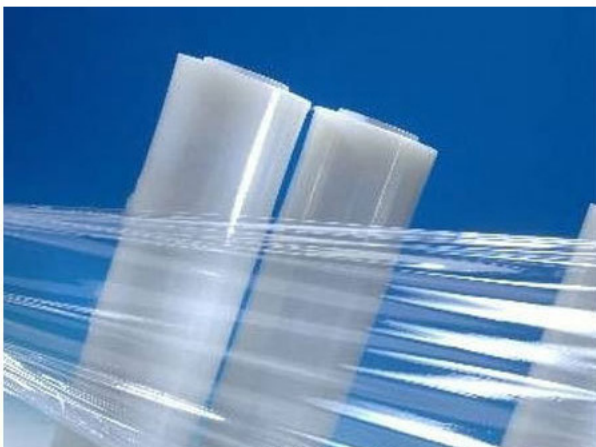




“I’m equally intrigued and annoyed with how consumer culture has a tendency to make everything appear cute and convenient, how claustrophobic these properties are, and how closely they are tied to what is considered feminine.”

– Anna Uddenburg

In a satirical way, Uddenburg aims to challenge social conventions and norms that are the product of consumer culture at large. Mike Kelley spoke of the invisibility of popular culture as given structures: “all I can really do now is work with this dominant culture and flay it, rip it apart, reconfigure it, expose it – because popular culture is really invisible.”² By cutting up, juxtaposing, and reassembling everyday objects and materials (such as car parts, acrylic nails, quilted pleather, laminate flooring), Uddenburg puts the formal qualities of these objects in new dialogues with one another, revealing the libidinal power structures present within everyday situations.





In the very initial state of the making³ of CLIMBER (Pierced Rosebud) Uddenberg was envisioning “the art fair” as a breeding ground for social climbers, like a contemporary costume drama à la Barry Lyndon, but instead of salons, there are plywood booths with one-time-use wall to wall carpet. “I always like my work to relate to a social setting, in this case I was imagining her by the end of a long day at the fair, kind of losing it in this already shaky/flimsy environment. The surface of this work is a collage of knock-off handbags that are to me almost like mutants of what ever it is that they are referencing. the chain of copies are so long, the original got lost somewhere along the way.”

1 Our Aesthetic Categories, by Sianne Ngai

2 <https://art21.org/read/mike-kelley-day-is-done/>

3 CLIMBER (Pierced Rosebud) is the result of classic sculpting techniques mastered by the artist. After sculpting in clay using photos as references, the original is later casted in acrylic resin, reinforced with fiberglass.

For inquiries about Anna Uddenberg's works please visit our PRIVATE VIEWING ROOM.

